



Pratt is a very nice young man, who writes good music and understands operatic productions.

"Zenobia" is a very good opera," he says, "and indeed, if I had \$20,000 which I could spend in no other way, I should like to present Mr. Pratt's opera for a year."

Could anything be more severe than this? It is quite probable, however, that if Mr. Strakosch continues to manage the Twenty-third Street Opera House he will soon have this sum at his disposal, and it is just as probable that he will straightway squander it on "Zenobia."

Now all of these failures were due to two causes—*inherent worthlessness and bad management*. As is shown by the result, none of these enterprises were legitimate. In the parlance of the profession, they were "snaps," and as such deserved to fail. But how failure for the season can be deduced from such premises surpasses my logical acumen.

Especially is this the case when on the side of success we have arrayed "Excelsior," "Francesca da Rimini," a crowded first week of the season at the Grand Opera House, increased attendance at the Casino and the Madison Square Theatre, a rush at the Sun Francisco Minstrels and paying business at the other houses that are opened.

If a performance is worth seeing the public will attend it, and if it is not they will not. The failures thus far have merited their fate, and for once I have no sympathy with them. I do not consider it fair to the people of the profession for a man with a few hundred dollars to spend, to speculate upon the time and talents of those people, and I shall be glad if everyone, who undertakes such a game, finds himself bankrupt.

Ned Gilmore is so delighted with the ballet now on the stage at Niblo's that he has purchased a horse for \$1,100 and calls it "Excelsior." He says that if the horse proves to be as great a go as the spectacle no money can buy it. Referring to the entertainment Gilmore said to me yesterday:

"It catches them all, the young and old, babies and grandfathers, the weak and the strong, the halt and the lame and the blind and the deaf and the dumb and everything," and Mr. Gilmore pointed with pride to the door where a stream of people of every description was pouring into the theatre.

"Never in the history of this house," resumed Mr. Gilmore assuming the attitude of an orator, "has such a success been known in New York. Turn them away! Why, my dear follow, we turn thousands away every night. All the other managers in town grow green with envy whenever they think of the money we are making. Even John Stetson is so moved by the spectacle that he has stopped telling that story about 'when I speak I speak firm.'"

This last evidence of the power of "Excelsior" seemed to be quite conclusive to Mr. Gilmore, although I cannot exactly see why it should be. But then I never heard Mr. Stetson tell that story.

But "Excelsior" is undoubtedly a grand success, a fact attested not only by the smiling faces of the Messrs. Kiralfy and Mr. John F. Pool, but by the crowded audiences which nightly assemble to witness the spectacle. Moreover, it is an entertainment which may be witnessed by anyone. The maiden may see and enjoy it as much as the bald-headed devotee of the ballot. The idea of darkness being conquered by light is beautiful and poetic, and it is carried out in beauty and poetry, and this fact is known and felt by the public.

I stood in the lobby yesterday afternoon and watched the people going into the theatre, and was surprised to see the number of ladies and children who attended. The little ones seemed to enjoy the brilliant costumes and the wonderful groupings quite as much as the older people who accompanied them. "Excelsior" is a production which pleases all classes and all ages, and I shall not be surprised if it runs the entire season, as Messrs. Pool and Gilmore predict it will.

In these days of openings for the season I will warn my readers to look out for paint. On the first night of "Vera," at the Union Square, I saw a dozen of ladies and gentlemen with their backs covered with bronze, which had rubbed off on them from the seats, and on the opening night at the Star I was bedaubed with paint from the same source. As people generally wear their best clothes to the theatre, they might do well to look out for the tardiness of managers in giving the finishing touches to the theatres.

The energetic Mr. Kelly, who proposes to raise Max Strakosch's angel curtain on Mr. W. J. Ferguson's "Dudo," at the Twenty-third Street Theatre, to-morrow evening, is a famous advertiser. Last week he tried to work the old scheme of robbery on the press, and now he has dressed up two Chinamen and a negro as dukes, and sends them through the street as an advertisement. They attract considerable attention, but in this instance, as in many others, Mr. Kelly shows himself only to be a very persistent imitator. Nevertheless, I hope that "A Friendly Tip," the play in which Mr. Ferguson is to enact the Dudo, will be a success. Such an event would prove beneficial to a number of persons I might mention, not the least among whom is my old friend, Max Strakosch, Esq.

The Grau Opera Company is here with the perennial Almoe, the pretty Nixau, the handsome Angelo and the homely chorus girls. Mauricio is well, and Sam is once more happy, while Comelli and Edgar Strakosch are quite transported. It is the intention to open at the Fifth Avenue Theatre one week from to-morrow, when a new opera by Lecocq will be produced. It is entitled "La Princesse des Canaries," and is in three acts, the libretto being the work of M. M. Chevot and Duru. It was successfully produced at the Folies Dramatiques last February. Besides the ladies named, M. M. Nigre, Mezieres and Duplan will be in the cast.

The new Broadway entrance into the Fifth Avenue has been cut through and will be entirely completed next week, as will all the improvements in the theatre.

John A. Stevens still feels a resentment against the San Francisco critics, but just now is rejoicing at having caught one of them on the hip. It seems that Stevens was to have produced "Passion's Slave" on a certain night, but at the last moment substituted "Unknown." The next morning the San Francisco Examiner appeared with an elaborate critique of "Passion's Slave," in which the play was torn to tatters and described as utterly worthless. Stevens and Manager Fred Bert consulted the proprietor of the Examiner, and the critic, whose name is Chretin, was discharged. Stevens says this is only a little laugh, but that he enjoys it.

Mr. Edward S. Kidder enjoys the distinction of being both a playwright and a poet. He has lately written a play for Salsbury's Troubadours, and more lately still, has written a poem, which he sends to me. I have ordered it "set" in prose form, because it accords more with the space at my command in that shape. Still its beauties must be apparent to every one. Mr. Kidder calls it "An Actor's Holiday," and sweetly sings as follows:

A trifle to the hand upon the steamer, though its playing I acknowledge, gives me pain; I never wish to see a "Luny Blossom" or a "Violet Sweet," or otherwise again. A quar-

ter" for my dip into the ocean. There to struggle with the undertows and cramps; Diving in among that army in commotion, Dressed in bathing garments fitted for the tramps, Admire to view the Camera Obscura. Another for a stool upon the Pier—A friend? ah, that means Pomferry and chicken; I had intended chowder and the beer; A seat to see the pyrotechnic splendor. Though the bombs and rockets ever must be free, then dolce far niente, where the music rings far across the billows of the sea. Another hour to view the wily savage. In paint and feathers sturdily appear To shoot but never kill the mighty hunter And lasso—rate the inoffensive steer! Then homeward through a broad expanse of water. As noble as the everlasting hills. With memories of a day of perfect pleasure At smaller cost than that of doctors' bills!

To-morrow night two brand new theatres throw open their doors to New York. These are Mr. and Mrs. McKee Rankin's Third Avenue Theatre, at the corner of Third Avenue and 31st street, and Harry Miner's People's Theatre, at the corner of Spring street and the Bowery. The Rankins open with Joseph Jefferson in "Rip Van Winkle," and the People's will offer "The Lights o' London" as its first attraction. I attended the informal reception at the former place last Friday night, and was much pleased with the construction and finish of the house. It is cozy and comfortable, and as the booking is unusually strong the management is extremely hopeful of success. Mr. Frank Curtis is the acting manager, and is thoroughly competent to fill the position. He is gentlemanly, shrewd and quick-witted, and has had much experience in theatrical matters. If theatrical success can be achieved on Third Avenue I believe that Curtis will win at the new theatre.

The following correspondence explains itself:

14TH STREET THEATRE, }

NEW YORK, AUG. 30, 1883.

George Edgar, Esq.

DEAR SIR:—In view of the late misfortune attending the enterprise known as the George Edgar Shakesperian Combination, I have to say that I have the week commencing September 10 at the 14th Street Theatre at my disposal, and will place the same at your service for the bare expenses attending the performances by the principal members of your company, thus affording an opportunity for yourself and co-workers to establish artistic claim for the patronage of the public. The time intervening being very short for elaborate stage production, will claim indulgence for the public, which I believe will be given, but nothing will be left undone on my part to give your pieces creditable stage settings. Very truly yours,

SAMUEL COLVILLE.

68 WEST 37TH STREET, }

Samuel Colville, Esq., Manager 14th Street Theatre:

MY DEAR SIR:—I can simply say in acknowledgement of your kind offer, conveyed in your letter of this date, that I accept, and will present the Shakesperian Combination and myself with two or three exceptions of the members thereof, which I will substitute with Miss Ellie Wilton and Mr. Lewis Morrison, both Metropolitan favorites. I will play "Othello" and "Ricchelieu." Very truly and sincerely yours,

GEORGE EDGAR.

The many friends of Mr. George Edgar will be delighted with this arrangement, and I hope that the venture will prove successful.

A week of the emotional pressure of the "Hand" and the musical beat of the "Heart" at Daly's Theatre has served to make me fully agree with my friend the musical critic of the *Dramatic News*, as to the complete success of Lecocq's charming operette, and especially as to the excellent training of the chorus, the brightness of costumes and scenery and the triumph of Miss Conroy over the adverse criticism of her past. With pretty Louise Paullin and popular J. H. Ryloy in the cast in addition "Heart and Hand" ought to receive through the coming week the same mood of approbation which the public gave to its performance all last week.

LOBBY LOUNGER.

Notes.

Commodore "Joachim" Tooker has rented out his talents to Lester Wallack for the coming season. Tooker knows how to advertise.

Billy Birch's Minstrels are reaping a veritable harvest at the San Francisco Hall. The entertainment is exceptionally good.

The sale of seats for "The Merry Duchess" will begin next Tuesday. The cast will be as follows: Brabazon Sykes, Henry E. Dixey, Freddy Bowman, John Nash; Farmer Bowman, Edward Connell; Sir Lothbury Jones, W. Foster; Captain Walker, Walt, Hampshire; Lord Johnnie J. Watson; Inspector Green, W. Jones; Alderman Gog, W. Dohrman; The Triesner, G. Wilson; the Duchess of Epsom Downs, Mme. Selina Dolaro; Rowena (her first appearance in New York), Miss Louise Lester; Dorothea Bowman, Miss Jean Delmar; Ethelreda, Miss Sophia Hummel.

This week the "Raiah" will enter upon the fourth month of its successful run at the Madison Square Theatre. Miss Marion Elmore will enter the cast on Monday week (September 10). The 100th performance will take place on Tuesday, September 11.

W. J. Ferguson will appear at the 23d Street Theatre on Monday night in his new play, "A Friendly Tip." His impersonation of the Duke has met with great success in Baltimore, where he has been playing all the past week.

The Celtic Musical Union is trying to secure for the Irish musical festival in October a young Dublin lady, who is said to possess a wonderful soprano voice, and is one of the best ballad singers since the days of Catherine Hayes. She will also create the part of Adela in Macswiney's opera of "Amergin," to be given in this city next Spring.

Mr. John Jack will appear in the Mount Morris Theatre during the week as Sir John Falstaff, supported by Miss Annie Firmin as Prince Hal, in Shakespeare's "King Henry IV."

"Prince Methusalem" is still a potent attraction at the Casino.

Mr. Anson Pond's Drama "Her Atonement" will be produced at the Grand Opera House tomorrow evening. Elaborate preparations have been made for this production, and there is no doubt that it will prove as highly successful as it did last season at Niblo's Garden.

"Nobdy's Claim" will be the attraction at the Windsor Theatre this week.

The last performance of "The Wild West" occurs at Coney Island to-day.

Mr. Rudolph Aronson's orchestra will be increased to 50 musicians at to-night's concert at the Casino, and by general request Rubenstein's charming ballet "Bal Costume" will be repeated. The programme also includes the overture from "Rienzi," the "Marche Indienne" from "L'Afrique," selections from "Carmen" and "The Queen's Lace Handkerchief," overture to "William Tell" and Rudolph Aronson's "Casino Waltz," besides mazurkas of Schuman, Gounod, Mendelssohn, Dohles, Gungl and a new march by Suppe. The pleasant roof garden will be open and be brilliantly illuminated as usual.

Roland Reed, who played a very successful engagement at the 14th Street Theatre last Spring, will present "Cheek" at the People's Theatre, on September 10.

"The Rector" is the title of a recent London success about to take the road under the management of Matthew Brennan. It was written by Pinero, the author of "The Squire," produced at Daly's last season, and will have a strong cast, including Sara Jewett and Gus Leyick.

The "Frolics of a Day," in which the Frank Majilton English Comedy Company are to appear next week at the 14th Street Theatre, is a comedy farce of the "Pink Dominoes" order, and is described as a prolonged roar—a sustained scream of delight, in three acts. The grotesque dancing introduced in the Cremorne masquerade scene by Mr. Frank Majilton and his associates is also said to be wonderfully clever.

Koster & Bial's concert hall opened last night with a large audience. The place has been entirely remodeled inside, and a number of boxes have been added in the galleries. Miss Juliette Laurence made her re-appearance, after an absence of two years, and received a warm welcome. Miss Horton made her first appearance, and her reception was most cordial. A special feature of the performance was the Spanish ballet, with Miss Adele Martini as premiere danseuse. The artists last night appeared to some disadvantage, they having to retire from the stage up several steps, from the top of which they had to face the audience in bowing their acknowledgments.

Brooklyn Theatrical Notes.

At Colonel Sinn's Park Theatre Mr. Edwin Thorne and a carefully selected company appear this week in "The Black Flag." With his accustomed enterprise Colonel Sinn has made arrangements to have the original scenery and appointments brought to Brooklyn which were

used when the play was first produced at the Union Square Theatre. The patrons of the Park may therefore look forward to a stage setting, which, coupled with the ability of Mr. Thorne and his company, should make the production of "The Black Flag" something to be seen and remembered. Next week "Hearts of Oak" will be the attraction.

At Haverly's Theatre "The Silver King" will be retained on the boards for another week. The play is running smoothly, and the different artists are well up in their parts. This is notably the case with Miss Eleanor Carey and Mr. Walker Bentley, whose portrayal of the characters of Nello and Wilfred Denver is received at every performance with the utmost favor by large and discriminating audiences. A word of praise is also due to Harry Rich and Charles G. Craig for their clever interpretation of the parts of Jakes and Captain Skinner respectively. The play is mounted with the taste and liberality which have characterized all of the Brooklyn Theatre productions since Mr. W. A. McConnell assumed the management of the house. "The Brooks and Dickson Company No. 1, in "The Romany Rye," opens Monday, September 10.

Hyde and Bohman's Variety Theatre in Adams street has been crowded every night and at three matinee performances during the past week. This week Harry Miner's Comedy Four Company appear, and as the patrons of the house are always in town, a repetition of last week's business may be anticipated.

The Standard Museum at No. 434 Fulton street has been attracting the ladies and children of some of the best families in Brooklyn at two performances daily during the past week. The museum is a sight in itself, but Mr. Holmes, the energetic proprietor, also furnishes his patrons with a variety show of great excellence and that without any advance on the admission fee of one dime. Mr. Holmes deserves great credit for the enterprise displayed by him in giving so much for so little money.

The Novelty Theatre, which is situated in the Eastern District, and has been under the management of Messrs. Theall and Williams for several years, has been made, during the summer recess, one of the prettiest theatres in Brooklyn. The opening attraction to-morrow night will be "The Romany Rye," and all of the best attractions in the country have been booked for subsequent dates.

The Grand Opera House, in Elm Place, was opened last evening. The auditorium has a seating capacity greater than the Academy of Music, and every foot of room was occupied. The decorations and the improvements in the seating of the lower part of the house were the subjects of general commendation, and Messrs. Knowles & Morris were heartily congratulated on the appearance of their beautiful theatre. Augustin Daly's "Pique" was the play presented, and it may be inferred from the phenomenal cast engaged in its rendition that it was played for all it is worth. Miss Agnes Booth played Mabel Renfrew, Miss Sydney Cowell, Raftch; Charles Wheatleigh and Walden Raftch, Matthew and Captain Standish respectively. The minor parts were all acceptably filled.